

AUTONOMY 1

LOCAL BANDS INDEX : JAM INTERVIEW : PARALEX : MENTICIDE : OMEN : DEVICES : MAYHEM : GANGSTERS : GANG OF FOUR : RAINCOATS : 999 : CLASH : SHAPES : STUNT KITES : THEY MUST BE RUSSIANS : FLYS : JAPAN

20p

HELLO! here we are again with another copy of wonderful Autonomy 1. Thanks to all the people who've helped with this edition and to those who've contributed reviews, articles etc., If you're in a band and want your gigs advertising then let us know 3-4 weeks beforehand and we'll put them in a sort of 'what's on feature'. Anyway send all complaints, questions, reviews, etc., to me (TIM) 21, Church St, Southwell, Notts.

Watch out for another (sort of) publication, it's called 'Cautious talk seduces your children', and should be available (free) some time soon.

The Devices (those lovable teenage popsters) played a gig in the Workshop at the Palace theatre Newark in early February (reviewed later on) which was quite successful, and hopefully there should be more of these free gigs at this venue (?) in the future. If you're interested in playing (for free) then get in contact with me, or John Bingham at the Palace.

The Devices also have a tape (about 12 songs) available so if you'd like a copy send 75p + 12p stamp to The Devices, c/o Palace Theatre, Appletongate, Newark, Notts.

Shock, horror, etc, etc., Andy Trickett-Bell bass player with Menticide has parted company with the aforementioned group and has been replaced by Ian Wall

More disappointing news is on its way - Fey Logic, promising Nottingham band have disbanded, due to (gosh, you guessed!) musical differences, but a new band probably calling itself 'Siberia' formed from the remnants of Fey should be performing by the end of the Summer.

Dead Good Records of Lincoln are releasing a compilation L.P. of local groups (including 'Fatal Charm' and the 'Cigarettes') and it should be retailing at £3.99 from the usual independant outlets).

If you're interested in the Coventry sound then why not send 25p + 12p stamp to 143, Moat Avenue, Coventry, for a copy of 'Alternative Sounds' their local fanzine.

Paralex + Mayhem will be playing at the Palace Theatre on March 28th

NEWS Etc.,

Alien (a Lincoln band) have split up due to various problems - not wanting to play the same type of music probably the most important.

According to N.M.E (yes even we read it!) a single on Dead Good Records by 'B-Movie' is soon to be released. 'B-Movie' are apparently from Mansfield although no one here has ever heard of them.

If you're interested then here are the advertising prices for this here fanzine:

Full Page	-	£15.00
½ Page	-	£ 8.00
¼ Page	-	£ 5.00
⅛ Page	-	£ 3.00

Bands can have a piece (small) free of charge for their own use.

A quote from Bob Last (Fast Product):-

"It really getsup my nose, all these bands saying we've got to learn to play rock'n'roll properly before we can do a gig. It means that all they play is proper rock'n'roll and nothing new ever happens. By the time they've learned to play rock'n'roll they've forgotten what their original ideas were".

A CHART AS SUPPLIED BY PRIDE'S RECORDS, ST.MARKS PRECINCT, NEWARK.

1. Can't stand up etc., - Elvis Costello
2. 7 teen - The Regents
3. Turning Japanese - Vapours
4. At the edge - Stiff Little Fingers
5. Sheep farming in Barnett - Toyah
6. Underpass - John Foxx
7. Bad Man - Cockney Rejects
8. King/Food for thought - UB 40
9. Where's Cap. Kirk - Spizz Energi
10. Judy in disguise - Silicon Teens
11. Victims of the riddle - Toyah
12. Alternative Ulster - S.L.F
13. Silent Command - Cabaret Voltaire
14. T.V. - Flying Lizards
15. Out of control - Angelic Upstarts
16. Maybe Tomorrow - Chords
17. Echo Beach - Martha and Muffins
18. White Mice - Mod-ettes
19. Bird in Flight/Tribal Look - Toyah
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THE SHAPES/MENTICIDE/THE DEVICES : PALACE THEATRE NEWARK - 18th DECEMBER

O.K. I agree this is pretty strange for Newark, a NEW WAVE concert I mean it's a bit dangerous isn't it.

Anyway here we are in the Punch and Judy Room, it's 7.45 p.m. and the Devices have just begun their set to almost no applause. Who says Newark is devoid of any other entertainment than the cinema and the Bowling Green. The Devices play around with structures and formulas in their songs which are not normally used and perhaps because of this audience appreciation was minimal. Still for a first appearance they performed well and I for one certainly enjoyed the choppy and sometimes rhythmic feel to some of their material, 'Julia Peculiar' being a good example.

Menticide were next, and on this hearing it appears they have progressed in leaps and bounds since their last appearance at The Palace back in September. The set is now more varied and can change from slower but forceful songs like 'Robots' to quicker, basic punk tunes ('Rodger the Dodger' perhaps). Unfortunately there seemed to be a few disagreements going on between the group and the crowd up front, and this I'm sure didn't help much to improve their set. Finally, thanks to Menticide for continuing to play while we waited for the main group to arrive.

At 10.00 p.m. after breaking down on the Fosse Way The Shapes began their set. Immediately the audience were spurred into some sort of action (perhaps it was because The Shapes have a single out and the others tonight didn't). They ran through the majority of their well known songs and a few new ones, 'Airline Disaster', and 'Blast Off' came over well, as did the better known songs off their E.P. 'Wots for lunch mum', and 'Batman in the Launderette' proving the most popular of the night. Although the audience enjoyed the set I did get the impression that The Shapes were a little tired of playing the same numbers over and over again and that the enthusiasm of a year or two ago was no longer there.

Tim

STUNT KITES : BRADFIELD HOTEL SHEFFIELD - 24th DECEMBER

After living near Sheffield since 1956, I've finally heard of the scene there (man). There's at least 25 really good local bands around, nearly making it big, not to mention Cabaret Voltaire, and Human League. So getting back to it after years in education and things, we had a lot of choice.

Most Sheffield bands are weird, wonderful and electronic, but we chose flat out punks Stunt Kites, cos they were nearest. Turned up at about 8 p.m. drank a bit and sat around trying to spot Andy Gill (N.M.E.) and various. They must be Russians. The band did a sound check and sounded O.K. they then disappeared for two hours and the gap was only filled by an extremely tedious poet, full marks for standing up and doing it, but really Zzzzzzzzz. We got totally pissed off in the meantime and eventually when the Kites did reappear they were rather legless and without a drummer. (Clock PVA's drummer volunteered) the amps packed up, aaaaargh! At last they kicked off only at half volume and it was all a total anti-climax. O.K. it was fairly healthy, if dated thrashing, I tapped several toes and grooved to the tunes, but the evening was dead already, and the band didn't care. The singer was too Rotten for comfort (or discomfort) and it was too QUIET! Andy Gill fell over. On a good night Stunt Kites probably make you go home thinking 'YEAH' but as it was, I don't remember smiling. Still, watch them 1980 could really be Sheffield's year, so start learning these names: 'THEY MUST BE RUSSIANS', 'SALON GRAPH', 'ARTERY', 'VICE VERSA', T.V. PRODUCT', 'CARDBOARD CRIMINALS', 'KITES', 'UNCOOL DANCE BAND', 'DEAF AIDS', 'CLOCK PVA', 'COMSAT ANGELS', 'THE PARTS', 'VENDINO PACT', and much much more.

QUESTION - Where are all Newark's new bands? Come out and PLAY you idiots, we need you.

John. D. Vice

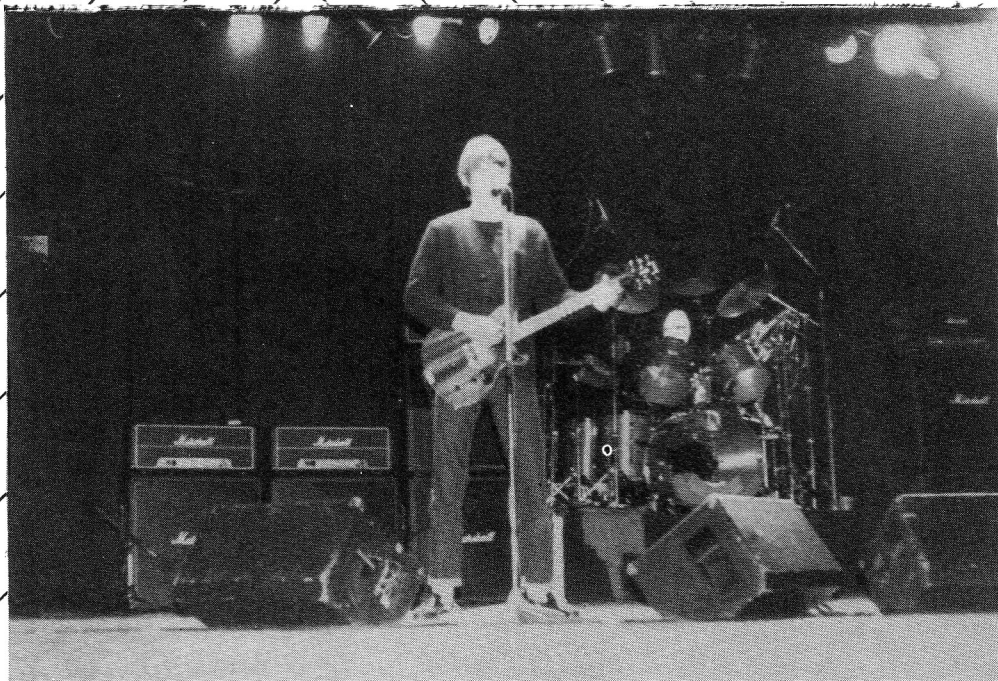
THE JAM

DE MONTFORT HALL,

LEICESTER

- 19th DECEMBER 1979

Photo
+
Review by Vicky



It's the second night for the Jam at Leicester and once again the De Montfort Hall is packed to capacity. The audience is a mixed bunch of skinheads, mods, punks, poseurs and ordinary punters showing just how universal the bands appeal has become.

Unlike last night, however, the support band The Vapors, are treated with the tolerance and appreciation they deserve, and are given a well earned encore.

Then only the change over has to be endured before the Jam come on stage and the hall echoes with the roars of approval and applause. Paul Weller greets the audience then it's straight into 'Girl on the phone' and the hall becomes a pulsating mass of energy. The opening number is followed by 'To be someone' and 'It's too bad' - the mixture of old and new is received with the same ecstatic enthusiasm - Setting Sons seems to have established itself already as a source of classic Jam songs. Then '77 is revived with a 'Song for the eighties' - 'This is the modern world'.

At one point Weller expresses his annoyance (well honesty) with the audience who only seem interested in catching the plectrums he decides to throw with 'Oh the songs - lets throw plectrums all night' - then adds as a wry comment to his introduction to 'When you're young' - 'This is a song all about throwing plectrums'.

Base man Bruce can't be ignored - at his feet is an adoring line of predominantly female fans (several of whom have to be retrieved in a dead faint) and although he doesn't demonstrate the Foxton speciality Jam leaps with quite the same frequency as the night before the vitality the Jam produce through both their physical presence and sound act as a catalyst to the fans although they need very little encouragement in showing their energy and enjoyment.

Songs such as 'Strange town' and 'Mr Clean' are both given the anthem treatment with full vocal backing from the audience.

The Jam finish with 'Eton rifles' and 'Down in the tube station at midnight' which are naturally received with frenzied audience participation but the band aren't allowed to stop there - two encores are demanded and we're rewarded with 'Billy Hunt', 'Heatwave', and 'All mod cons'.

Then it's allover and the fans stream away into the night, hot and sweaty but with the contented exhaustion you get from seeing one of the best bands around.

OMEN : CAVALIER, NEWARK - 31 DECEMBER

This was the last time bass player Ian Cannon, was to play with Omen. The atmosphere was heavy with smoke and the smell of ale when Omen HIT (?) the stage. They laid-on their usual heavy-rock with new life which I have only seen in a few of the better 'rock bands'.

Their first set contained all the old classics, such as 'Madhouse', 'Songbird', 'Doctor Doctor'. It seemed as if Ian's final jam would be the best as he was slowly sliding down the bar at my expense.

The night progressed with the usual New Year's eve antics such as the 'hairy chest' competition (won by Bob) and 'Miss Cavalier' which included a minority of real women (many of the entrants failed the entry exam - shaved chest).

Omen played very well, which is suprising considering they played for 3 hours.

It was a good night, sorry if you missed it, try for next year with Don (ex Wrecked Angles). Steve.

PARALEX : TEST MATCH, NOTTS - 9 FEBRUARY

'Eavy rock a?' Well they don't come much heavier than Paralex, they make a thunder storm sound tame!

Sorry, but I only caught the last 25 minutes of the gig, and was treated to Judas Priest offerings, and the traditional flavours of Paralex material. 'Green-man-a-thingy', (or whatever) was played with all the power and enthusiasm of the original version. Better than this came, a relatively new song by Mr. Flying V Gibson himself, called 'Black Widow'. As encore they played the old favourite 'White water road', which isn't on a par with the newer material. I had one for the road and left impressed. lan.

GANGSTERS : RETFORD PORTERHOUSE - 2nd FEBRUARY

Whether you like mod or not this lot are a good band playing rhythmic danceable music effectively.

The audience of mostly mods were participating fully and the people dancing far outnumbered those not doing so.

I don't know whether they have a recording deal but if they do they're certainly a band who should be pushed as with airplay they could follow The Specials, Madness and Company straight into the charts. Julia.

GANG OF FOUR : RETFORD PORTERHOUSE - 8th FEBRUARY

Pretty tight combo this, with the obligatory Fender Bass of course. The first song to ring a bell in the set was 'It's her factory', with a very effectively used melody. Hugo (drums) came to the front to recite a monologue. He still bears the scars on his forehead of the fracas he had with some monkey men (remember). The other three notable songs in an easily forgotten set were 'Love like anthrax' (with a superb bass line), 'At home he feels like a tourist' and of course 'Damaged goods', although the excellent 'Armalite rifle' was missing (I think). We all got badges as consolation prizes anyway. Nb3.

THE DEVICES : PALACE THEATRE WORKSHOP - 8th FEBRUARY

Now here's a bit of enterprise, a group hiring a rehearsal room, playing a FREE gig and publicising it themselves.

Anyway by 8.10 p.m. a youngish audience of about 40 people were present when The Devices began their set. Clare announced the non-appearance of the Suburban Diplomats and led the band into the first number 'Dogs'. The sound was remarkable considering the little amount of equipment available, and the inclusion of a drummer added considerably to the overall effect. 'Band on the Jumpwagon' was reminiscent of the Desperate Bicycles, and 'Names' a slower more effective song featured both girls on vocals. Biggest let down of the night was a poor rendering of 'Julia Peculiar', but the inclusion of a new number 'Taking on the world' proved an adequate substitute.

Overall it was a good gig, not just for the group (who have progressed no end since their last public performance in December) but also for the audience who do at least now have a potential venue for concerts (Free hopefully). Make sure you're at the next one.

Tim.

OMEN/MAYHEM : THE VINE, NEWARK - 15 FEBRUARY

Mayhem have excelled themselves this time, they soon got the 'meat heads' on the floor. Last time Mayhem played they had some problems with the sound but this time they got it right, and soon everyone (even me!) was head bashing(!) (at the Vine that's a problem).

You just cannot beat the need for either a Phil Lynott, or two six-string guitars, which some bands tend to forget. They had a really tight sound and got their 'pose' right.

Sorry, the only song title I could remember was AC/DC's 'A whole lot of Rosie', which went down well.

By the time Omen played the crowd was wild.

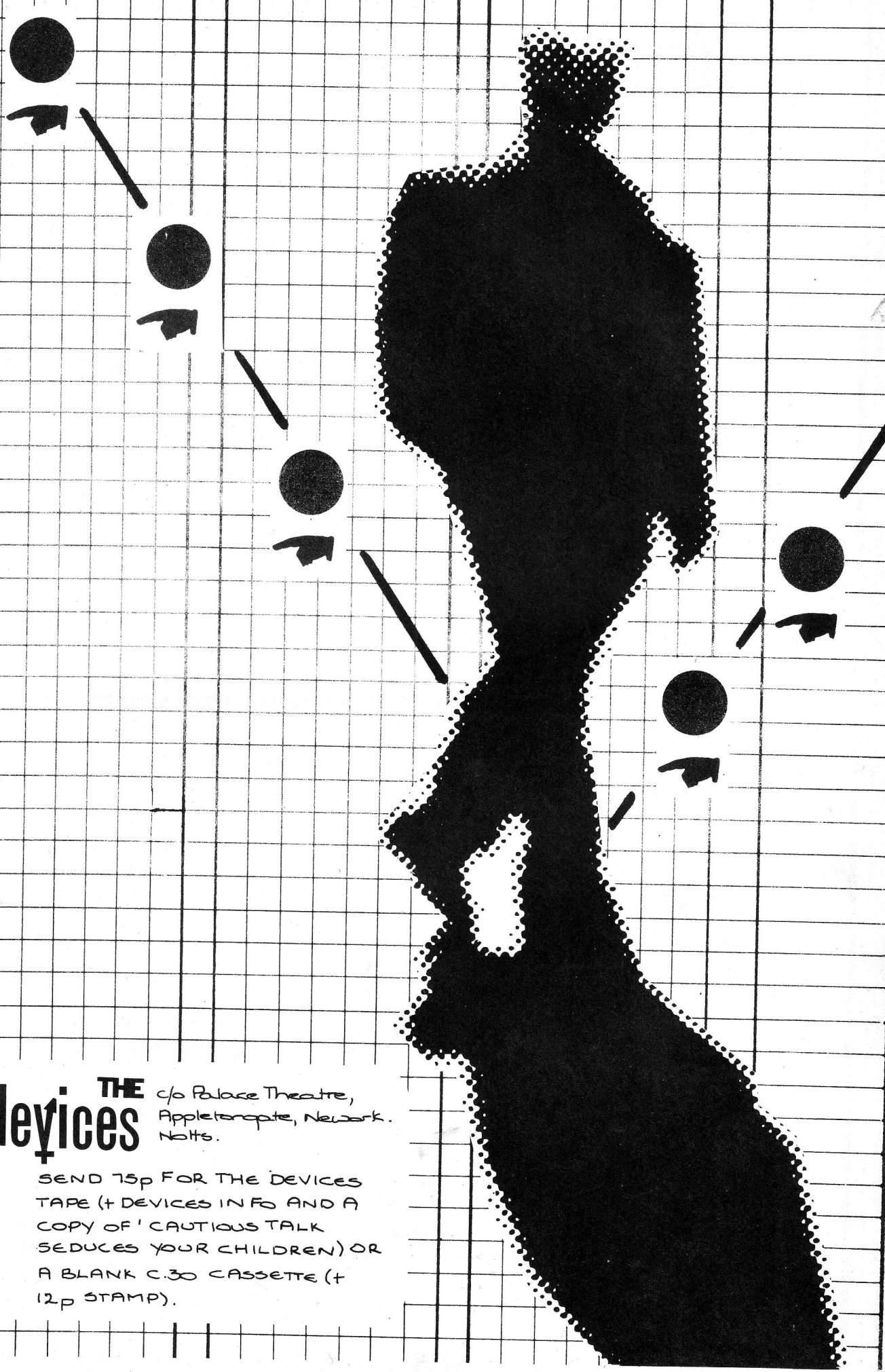
Don the new bassist for Omen had a hard time in replacing the quiet but complex playing of Ian -who has left to join 'Siberia'. My head, still ringing to Mayhem's sound was soon rattled into a new dimension by a heavy bass intro rattling the beer mugs.

Omen haven't yet forgotten the debt they owe to Ian and the they dedicated 'Frozen Rainbow' to him. They played their usual rock but with a new sound (probably caused by the 300 w 6 channel mixer).

Mid, the drummer will also soon be leaving to join 'Siberia' and will be able to display his considerable talents to a far wider audience. Steve

999 : RETFORD PORTERHOUSE - 15th FEBRUARY

A decent support band 'Pinpoint' were non-starters compared with 999. The bass player walks on stage (very little hair, resembles Kung Fu) and plays a riff for a few seconds, then POW! ACTION, ACTION, ACTION. The Porterhouse jumps to life 'Emer-emer-emergency', I believe in 'Homicide'. Great stage show and some good new numbers too; 'Brave faces' for Maggie Thatcher, 'We're all gonna be conscripted soon!', two excellent reggae(ish) numbers which gave everyone a chance to breath a bit. No badges this time, just sweat, ringing ears, and a great gig. No3.



THE devices

c/o Palace Theatre,
Appleton, New York.
N.Y.

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**The
JAM**

INTERVIEW

Paul Weller must surely rank as one of the most prominent figures in the music business today - so it was somewhat apprehensively that I approached him backstage after the Jam's first night at Leicester to ask him if he would be prepared to do an interview the following day. However, he expressed a surprisingly keen interest which is how I came to have half an hours conversation with him the next afternoon when the Jam came back to the de Montfort Hall to do their sound check.

Weller is as charismatic off stage as on; during the interview he sat hunched in his chair with his longlimbs crossed, his face gaunt and intense with his green raincoat drawn tightly around him and smoking the inevitable Rothmans.

It was quite an experience meeting him and I hope the interview that follows will prove to be of some interest to you - Weller himself said most of what he has to say comes out in his songs so he thinks he gives pretty boring interviews. I personally would disagree - if this interview is boring it can only be my fault.

Vicky_.

AUTONOMY : When did you first start playing in a band?

PAUL : I first started playing in a band when I was fourteen. We played R'n'B and Rock'n'Roll and I first started writing my own stuff as soon as I'd learnt three chords.

AUTONOMY : How did you meet up with Rick and Bruce?

PAUL : Well contacts through school. Like Woking's a really small place. I was the only bloke at school who played guitar and we were the only teenage group in Woking. Everyone else just wanted to leave school and get jobs and go and work for the council. I wanted to do something different, I wanted to do what I wanted to do.

AUTONOMY : Who were your earliest musical influences?

PAUL : The Beatles and The Who. I was also really inspired and influenced by The Pistols when I saw them in '76. Though I didn't realise at the time. If the punk thing hadn't happened I think we'd still have made it but I'm not sure what we'd be like now.

AUTONOMY : How do you feel about the tour so far?

PAUL : I don't know really it depends on the particular gig.

AUTONOMY : How do you decide where you are going to play?

PAUL : Well, I prefer stand up gigs where there are no restrictions, but you have to play some big venues with seats like Apollos, and Odeons.

AUTONOMY : How did you feel about playing at Reading in '78?

PAUL : I didn't enjoy it. It wasn't a good gig for me. I think festivals are redundant anyway. Kids camping out in the mud and all that.

AUTONOMY : Do you psyche yourself up for gigs?

PAUL : I don't 'psyche' myself up I think you've got to be honest with an audience and unleash your emotions on them, know what I mean? On this tour I usually watch the Vapors before we go on stage.

AUTONOMY : What do you think of the other 'Mod revival' bands?

PAUL : What do you mean 'other mod revival' bands? I don't like labels. You should be what you want to be. I haven't seen many bands because I don't have the time but I like The Chords and The Purple Hearts.

AUTONOMY : What sort of things inspire you?

PAUL : Anything. I don't know I just get ideas - anything can inspire me. The idea and the lyrics usually come first then the tune.

AUTONOMY : How do you feel about doing interviews?

PAUL : I don't like doing big nationals but I like to do fanzines and small papers.

AUTONOMY : What plans have you for the future?

PAUL : I want my own publishing company. We've already got Dave Waller's poetry book which will be on sale tonight. And I want my own label. It's a question of finding the time I'm too busy writing and touring. We've got a single coming out in January and we are going to do tours of Japan and the States.

AUTONOMY : How are you received in the States?

PAUL : We've been there three times and the last time was really good but the other times weren't so good. But they say things are changing over there. I want to play in obscure places that no one has ever done before like Red China, I like playing for the sake of it. We'd also like to do a tour of small coastal resorts sometime and have a holiday at the same time.

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S SWELL MAPS: 'Lets build a car' - Very short, very catchy, very punk, very 1977, and above all else very good.

SPIZZ ENERGI: 'Where's Captain Kirk?' From what I can gather this has sold quite well through the independant outlets, a shame then that Woolies, Smiths, etc., don't stock it as by now it would probably be in the charts. Insistent chorus and irresistible lyrics - happiness is two minutes long!

I U.K. DECAY: 'Middle of road man' (off E.P.) - Vocalist sounds like the bloke from Joy Division, it's an interesting single with screeching guitars and chaotic but consistent changes in pace.

N SIOUXSIE AND BANSHEES: 'Happy House' - Sounds somehow different to earlier singles (perhaps it's the new line up) Echoey vocals and slight twinges of reggae make it reminiscent of the Slits, but has no immediate effect.

STARJETS: '(sorry can't spell it!) - Definite chart contender (hi there Peter Powell) fun the first listen O.K. the second, pretty boring the third, vocals get too heavy in parts.

G POWERHOUSE: 'Dark entries' - Sounds like a cross between The Fall and Joy Division. Depressing,

PINKEES:- 'Mr Soft' -

A lighthearted P.I.L. type sound with obscure far away vocals and distant crashing guitar.

MANICURED NOISE: 'Moscow 1980' - How do you describe this?-I don't know! Light keyboards, heavy bass and drums. Nearly mod but not quite!

L ART FAILURE: 'Scream of pain/In Vogue' Both sides are excellent, especially 'Scream of pain' with its constant barrage of rising excitement. 'In Vogue' isn't as immediate but is just as impressive with various parts sounding reminiscent of Roxy Music.

PIRANHAS: 'Space Invaders' -

E Although I'm a bit late reviewing this I thought seeing as the band have been ditched by Virgin I would. It's just as good as 'Jilly' and 'Coloured Music', has a really catchy chorus and the lyrics are funny. Zoot Alors on Sax using his instrument (?) in the best possible way and at exactly the right times. Anyway I hope they soon have more records out on whatever label seems fit to realise their abundant talent. Buy it and get them a contract.

melancholy in parts, interesting and different in others. Bet that's really helped hasn't it?

U.K. SUBS: 'Warhead' -

Good bass intro, but the rest of the song doesn't live up to the begining. Perhaps they're experimenting with a slower more calculated sound, unfortunately it doesn't seem to work.

COWBOYS INTERNATIONAL: 'Today today' - Very tame indeed, Bowie/Reed rip-off vocals, gets really tame, slightly better towards the end.

TILLER BOYS: 'Big noise (Boys?) in the jungle' - A.T.V v P.I.L = interesting sound. Effective instrumental, compulsive listening.

DISCO STUDENTS: 'Africanesque' -

The 'A' side is a sort of slow, thudding reggae job, the 'B' side on the other hand is much more interesting. It never actually gets anywhere but it doesn't really matter, everyone eventually joining in and working their way up to a climax that never surfaces. But no problem it's all great fun, and it's a great single. If you want a copy then send £1.00 to 8 Ripon House, Bishops Walk, Aylesbury, Bucks.

STIFF LITTLE FINGERS: 'At the edge' - Well lets just groove to that crazy military beat, great drumming, good vocals and a superb chorus.

ANARCHY

(should be ready in 2 months)
Ring Neil (Newark) 79386

DEVICES

John - guitar
Ruth - guitar
Clare - vocals
Ring John (Newark) - 71636

MAYHEM

Martin - drums/(jewelry)
Kelvin - lead + rhythm guitar
Andy - lead + rhythm guitar
Peppi (he's from Barcelona) - bass
Lenny - vocals
Ring Andy (Newark) 72270
or Kelvin (Newark) 70550

FRANTIC GESTURE

Get in contact with Steve
36 Horncastle Road,
Woodhall Spa,
Lincolnshire

BAND INDEX

MENTICIDE

Gilly - vocals
Danny - guitar
Ian - bass
Dave - drums
Ring Danny (Southwell) 814395

URBAN DIPLOMATS

Tim - vocals
John - guitar
Skunk - bass
Ring Tim (Southwell) 812260

PARALEX

Phil - vocals
Mark - guitar
Gary - guitar
Ian - bass
Neil - drums
Ring Pete 702864

OMEN

Bob - guitar
Mid - drums
Don - bass
Peps - vocals
Ring Don (Newark) 73950

KASHMIR

Johnny - guitar
Steve - drums
Ferny - bass
Ring Pete 702864

A L B U M S

THEY MUST BE RUSSIANS - 'Nagasaki's Children' E.P.

This sound of Sheffield is actually a year old, but I'll review it anyway 'cos I've only just traced down a copy.

Line up is 3 guitars, stylophone, drum-machine in parts. Title track is superb, stylophone sounds like a synth. (of sorts) and the guitars muddle around each other to good effect, a hypnotic protest song halfway between the Fall and disco. There's also a fairly straight version of Nellie the Elephant, and a very moving piece of punk-folk about gas-chambers. Last track borrows 2-3's (ex) drummer - a ragged love song.

You really have to search the shops, but send a quid to the band at 43 Bower Road, Sheffield 10, or ring (01-907-5159) and you should get a copy of this most wonderful piece of vinyl. *John*

JAPAN - 'Quiet Life': L.P. number 3 for Japan. The previous 2 didn't do much; don't think this will either, a pity 'cos it's good! As the title suggests 'Quiet Life' is a very smooth and easy going affair. The vocals on all songs are pitched very low, which results in a Bowie cum Ferry sound. Highlights are the title track, with its brilliant bass line meandering around the rest of the band, and 'Despair' which features David Sylvain murmuring in French (can't understand a word of it).

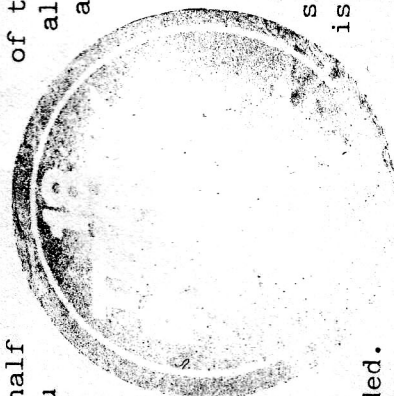
Finally the price at £3.25 make it a very competitively priced L.P.

THE CLASH - 'London Calling': O.K. so you've probably all got this by now, but it's still worth commenting on.

I loved the first L.P., like three songs off the second (hated the rest) and like about half of this their third L.P. The title track as you all know is excellent, but there's little after it that lives up to the opening.

Good as are 'Rudy Hatred', but they at you. 'Koka Kola' memorable if only bit more and made it The third and fourth desired, 'Lovers rock' never have been included.

This L.P. could have been an is it only merits an average double. Next time leave out the gap fillers!



excellent single L.P. but as it

Tim

S M U B L A

THE ACCIDENTS New Single BLOOD SPATTERED WITH GUITARS

Available - On
Hook Line 'N' Sinker Rec's.

'Cautious Talk Seduces Your Children' - a wonderful new (Free) publication with articles on local groups and an interview with the 'Deaf Piano Tuners' is available from John D Vice at Palace Theatre Appletongate, Newark. Or send a 10p stamp (with your address).

Another good fanzine is 'Killin Time', if you want a copy send 25p + 12p (P&P) to Mike, 192, Dane Valley Rd, Margate, Kent.

Gear for sale: MARSHALL 100 watt Lead/Bass Transistor Amplifier, VGC. - £100
MARSHALL 50 watt Twin Channel Valve Amplifier with reverb, beautiful condition - £110
ARBITER RICKENBACKER 4001 Stereo Bass Copy, Red sunburst, beautiful condition, excellent sound - £90
If interested ring NICK - BASSINGHAM 206 (evenings)

Menticide are going into the studios soon to record some demos hopefully to be used on a compilation L.P. (Good luck!) Siberia are also recording some of their stuff in May.

Interested in tapes as an alternative to records? Then send a S.A.E. to 'Obvious Products' at 63 Stonebury Av, Broad Lane, Coventry for a list.

Depending on how well the sales of this edition go, and unless we find ourselves knee deep in contributions (reviews etc.) this may be the last copy (well for a few months anyway). So pull yourselves together and lets have some contributions (address at front).
Thanks to all those who've helped with this one, including: Steve, Ian, Ben (the mod), John (D Vice), and Vicky for the interview and review. Thanks also to Martin at 'Alternative Sounds'.

RAINCOATS - 'RAINCOATS': First impressions: great cover, nice colours and pictures of the band looking like friends, not sullen and posey like in ZIG ZAG. (sorry ignore that: it's not for me to decide how a band should or shouldn't pose).

Some observations: The Raincoats make a different noise, not 'weird' or 'way out', just different. Mostly dead simple songs turned into masterpieces by odd but fitting changes in tone, texture or pace. At their best, they do all three at once, without batting an eyelid. Guitars deviate well away from he-man power chording, preferring heart-grabbing solos. A very strong sound. The violin dances about between wall of sound wailing and beautiful 3-note melodies, and the bass bubbles and slides, more sound and melody than any conventional bass-line. Nothing stands still for very long. Palmolive is the most unusual drummer, and the band will miss her, (gone to India!) Some of it sounds like knitting needles on a heap of tupperware, but it's the sound that fits. Like the bass, the drums are used a lot, not as rhythm instruments, but changeable pieces in the overall sound. Don't get panicky, it all works perfectly well, and you can dance to it. Lyrics: some a bit obscure, probably cos Ana and Palmolive have to write in a foreign language (they're Portuguese and Spanish). few listens, and you suss out what they mean. These are songs about people coming together, going apart and being apart. Political and sexual. When it comes down to people, there's not much difference between the two. The angriest song is Vicky's 'Off duty trip' about how male attitudes create and defend rape. (don't get embarrassed, just don't do it). A mixture of humour, insight, naivety, strength - you can't refuse it. Music: a lot of the Raincoats sound comes from natural dubbing - they drop instruments and melodies in and out of the song. pile layers up, stop dead and start again, flicker from onespeed to another. All this is done pretty well live, without the need for studio over-dubs which is great. The layers of 3 voice vocals are especially heartwarming. The fact that they do all this, and still come up with dance-pop amazes me, but then there's nothing quite like being amazed to brighten up one's day. (hmmm, hats off to Paul Morley here, hi Paul!)

Edited highlights: The drifting guitar almost lost at the back of 'Black and white'; Ana's solo on 'The void'; Barbershop harmonies and spoons; Violin intro's to 'The void' (sad) and 'You're a millionaire' (strange); Ana shouting 'Stop here' and sliding back into the song; the guitar striding back in at the end of 'No looking'.

Afterthought - the 'Life on the line' song goes on too long gets boring. Not to worry!

John

THE FLYS - 'FLYS OWN': Their first L.P. was good in parts ('Don't Moonlight on me', 'We don't mind the rave', etc.) but patchy in others ('Beverly'), this L.P. on the other hand is of a reasonable standard all the way through with very little standing out from the rest. At the end of each song it just merges into the next with the greatest of ease and minimal difference. The influences are there for all to see - Squeeze, Bowie, even Gary Numan on one song (I did detect a slight hint of parody though).

It's all very easy listening, sometimes exciting, sometimes not, never too much of either. The single 'Energy Boy', and '2 and 5 make 9' are perhaps the two most impressive songs on the album. Anyway there isn't a bad track on it so I suppose that must be a good thing!

Tim

The Devices started 'cos we all had some vague idea about being in a band, and we had one guitar. One day we borrowed an amp and another guitar and tried to play 'House of the rising sun' and 'Oh Bondage' and the first (scrapped/crap) version of 'Stress fracture'. We messed about a lot, fell out occasionally and found we could write songs.

We bought a guitar (£10), and practiced once a week, and started to get quite cocky. Then someone heard us and laughed. Practiced some more, and found we were beginning to play a bit. Started making badges and telling people about the band. Not many folks believed us. Played a public rehearsal in a workshop at the Palace (9 people came); polite applause, but a stepping stone. Then we made a rough tape and sold a few copies. Bought 2 small amps and found the sound was getting angrier/warmer. Started getting cocky again. Got roped into supporting The Shapes at the Palace.



Shambled about on stage and stumbled through the songs in some sort of style if not much accuracy. Realised that we were actually doing something important i.e. teaching ourselves how to be a rock band, and doing it in public, developing our ideas and talents for people to see. (straight out of N.M.E.) Like they shout at the Mekons 'anyone could do that!' well, we are doing, we discovered that.

There's no mystique about being in a band.....if you get an idea or feeling, get up and play it for people, and develop the entertainment/style/danceability as you go along.

Why not? It's easy, it's fun, it's friendly.

- Plans for early 1980.
1. A better version of the tape, with improved new songs,
 2. More gigs, if we can find any.
 3. Writing thought provoking, (rude) messages on fl notes.

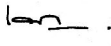
There's a group (a pop group even) growing up, in public, near you,
GET INVOLVED.

Love from THE DEVICES XXX.

HIT: OUTLAW BAR, NOTTS - FEBRUARY 23

Didn't see the whole set so you can pass this over if you like, but what I did see was quite interesting. Hit are a three piece band (drummer, guitarist/vocals, bassist) and they specialise in a sort of non-commercialised 'Police' type sound. Their songs aren't always immediately accesible but as this was the second time I'd seen them I was able to judge their performance more fairly.

Musically they are all accomplished on their instruments, but some of their material isn't as strong, 'The Kiss' for instance goes on too long and becomes boring.

Anyway they can only get better and the different nature of their songs makes them a fascinating prospect. Go and see them. 

People have been complaining for too long that nothing ever happens in Newark, and surrounding districts (Notts, Mansfield etc). The Bowling Green caters for disco fans (or whatever they're called) and the Palace Theatre isn't in any position to promote sizeable rock concerts (although there are signs that in the near future there may be some gigs). Of course there is the Cavalier, Kings Arms but both are slightly one-dimensional (admittedly the Kings does put on jazz and folk). And now that Nottingham appears to have lost the Sandpiper and Malibu Club we really are devoid of anything exciting in the way of concerts.

Well stop complaining for a start and organise something yourselves. In December we hired the Punch and Judy room at the Palace Theatre and booked the Shapes/Menticide/Devices to play. It was all comparatively easy to organise and proved quite successful, admittedly we made a loss but that was due to various problems beyond our control (The Jam playing in Leicester for example). If organised well it is possible to make a profit, although that isn't the only consideration of course!

The workshop at the Palace has been used effectively to stage gigs - The Devices played there in early February for free and about fifty people turned up. Kashmir played at the Palace, and Paralex have hired it for their own use in March and have sold nearly all the tickets already. If these concerts aren't successes then you can hardly blame people for not organising anything - if you want more concerts then for God's sake support the ones there are.

If you do decide to promote your own gigs, then we here (or I) will help by selling tickets etc and publicising it in general. You can get in touch with the weekly music papers (N.M.E etc) who'll put the gig in their guide. You can make your own posters and stick them up around the place

If you can't think of anywhere to play then why not pester you local pub or club - you'll find most have a licence for groups to play and a lot have reasonable facilities aswell.

AND REMEMBER WE'LL DO ALL WE CAN TO HELP

Tim

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